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Oberon

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OBERON

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IN ALL LANGUAGES

OBERON

OPERA IN THREE ACTS

BY

CARL MARIA VON WEBER

NEW VERSION BY

ARTUR BODANZKY

RECITATIVES TRANSLATED by Dr. THEODORE BAKER

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AT THE

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ARGUMENT

OBERON is taken from Wieland's fairy tale of the same name.

In the first act we find OBERON tossing fitfully on his flowery couch trying to forget in slumber his quarrel with his wife TITANIA. They have quarreled as to whether man or woman is the more inconstant and have vowed nevermore to meet until they should find a pair of lovers faithful to each other in all kinds of adversity.

OBERON's most devoted servant is little PUCK, who has vainly roved over the world to find what his master needs. He has, however, found a valiant knight in Burgundy, HUON, who has killed the son of CHARLEMAGNE, in a duel, having been insulted by him. CHARLEMAGNE, not willing to take his life for a deed of defence, orders him to go to Bagdad, to slay the favorite sitting to the left of the Calif, and to publicly kiss the Calif's daughter REZIA, thereby making her his bride. He tells OBERON the above-mentioned story, and by means of his lily sceptre shows HUON and REZIA to him. At the same time these two behold each other in a vision, so that when they awake both are deeply in love.

OBERON wakes HUON and his faithful shieldbearer SHERASMIN, and promises his help in every time of need. He presents HUON with a magic horn, which will summon him at any time. Then he immediately transports them to Bagdad.

There we find REZIA with her Arabian maid, FATIMA. The Calif's daughter is to wed BABEKAN, a Persian Prince, but she has hated him ever since she saw HUON in her vision. FATIMA has discovered the arrival of HUON. It is high time, for in the beginning of the second act we see the Calif with BABEKAN, who wants to celebrate the nuptials at once. REZIA enters, but at the same time HUON advances, recognizing in REZIA the fair one of his dream. He fights, and stabs BABEKAN. The Turks attack him, but HUON blows the magic horn, and petrifies them until the fugitives have escaped.

After escaping from their pursuers HUON and SHERASMIN lead REZIA and FATIMA to a ship which goes to Ascalon, from whence they are to sail homeward. OBERON now puts their constancy to the proof. PUCK conjures up the nymphs and the spirits of the air, who raise an awful tempest. HUON's ship sinks; the lovers are shipwrecked and HUON loses the magic horn. While HUON seeks for help REZIA is captured by the pirates, and HUON, returning to save her, is wounded and left senseless on the beach. OBERON now causes him to fall into a magic sleep, which is to last seven days, and transports him to ALMANZOR's garden.

In the third act we find SHERASMIN and his bride, FATIMA, in Tunis, dressed as poor gardeners.

A corsair has saved the shipwrecked and sold them as slaves to ALMANZOR of Tunis. Though poor and in captivity they do not lose courage, and are happy that they are permitted to bear their hard lot together.

Meanwhile the seven days of HUON's sleep have passed. Awaking, he finds himself, to his astonishment, in Tunis, in ALMANZOR's garden, with his servant beside him, who is not less astonished at finding his master.

FATIMA hurries in to tell HUON that REZIA is in the harem of ALMANZOR, to whom she has been sold by the pirates. HUON rushes there to rescue her. Just as ALMANZOR is trying to conquer her, the knight dashes in and throws him to the ground. The guardsmen rush in but HUON, REZIA at his side, fights his way to the couch. SHERASMIN and FATIMA push through the crowds, the former waving his horn; on reaching HUON he winds it; instantly, all the guardsmen begin to dance. The Elfin king appears, accompanied by QUEEN TITANIA, who is now happily reconciled to him, and, thanking the lovers for their constancy, he brings them safely back to Paris, where CHARLEMAGNE holds his court. The Emperor's wrath is now gone, and he warmly welcomes SIR HUON and his lovely bride, promising them honor and glory for their future days.

CHARACTERS

OBERON, King of the Fairies (*Tenor*)
TITANIA, his Queen (*acting part*)
PUCK, his attendant sprite (*Alto*)
MERMAIDS (*Soprano*)
HARUN-AL-RASHID, Caliph of Bagdad (*Bass*)
REZIA, his daughter (*Soprano*)
FATIMA, her attendant (*Mezzo-Soprano*)
SIR HUON DE BORDEAUX, Duke of Guienne (*Tenor*)
SHERASMIN, his Squire (*Baritone*)
BABEKAN, a Persian prince (*Baritone*)
MESROUR, Chief of the Harem Guards (*acting part*)
ALMANZOR, Emir of Tunis (*Baritone*)
ABDALLAH, a Corsair (*Baritone*)
CHARLEMAGNE (*Bass*)

Elves, Nymphs, Sylphs, Genii, Mermaids, Spirits of the Air, Earth, Water and Fire, Mermen; Retinue of the Caliph, Ladies attendant on REZIA, black and white Servants of the Harem, Slaves, Dancers of both sexes, Janissary Band, Watchmen, Moorish Boys, Corsairs, Retinue of CHARLEMAGNE, Pages, Nobles, Priests, Choirboys, Halberdiers, etc.

The Scene is laid in France, Bagdad, and Tunis
Time, A.D. 806

First Performance at London, April 12, 1826

The present arrangement was made, first of all, with a view to performance in the Metropolitan Opera House, New York, in hopes of thus making Weber's immortal masterpiece accessible to all lovers of music. If this end is attained, the ideal aim which inspired me to this task will be fulfilled.

ARTUR BODANZKY

Santa Barbara, Cal., August, 1918.

OBERON.

ACT I.

(*A fairy garden in OBERON'S realm, resplendent with a wealth of flowers.—Butterflies flit over the blossoms, birds sway on the branches. OBERON lies on a flowery couch, guarded by GENII, in a bower of overhanging boughs in bloom.*)

OBERON asleep on the flowery couch. The Genii and Fairies are grouped in a tableau whose movement is slight until the Chorus begins. At the beginning of the Chorus the ELVES appear, then uniting with the GENII to form varying groups; all wear lily-wreaths on their heads and bear lily-wands in their hands.)

SCENE I.

CHORUS OF ELVES.

Light as fairy foot can fall,
Pace, ye Elves, your master's hall!
All too loud the fountains play,
All too loud the zephyrs sigh;
Chase the noisy gnat away,
Keep the bee from humming by;
Stretch'd upon his lily bed,
Oberon in slumber lies;
Sleep, at length, her balm has shed
O'er his long unclosed eyes.
O, may her spell as kindly bring
Peace to the heart of the fairy king!

ALL.

Light as fairy foot can fall,
Pace, ye Elves, your master's hall!
All too loud the fountains play,
All too loud the zephyrs sigh,
(*Chorus withdraws gradually.*)
(PUCK enters. He approaches OBERON'S couch, bearing a lily in his hand.)

PUCK (*softly*).

He sleeps, at last forgetting his quarrel
with Titania!

(*Smiling.*)

And what a foolish quarrel!

(*Laughing softly.*)

Is man or woman the more inconstant?
The queen contended for the fairer
sex

In wrath they parted, swearing never-
more to meet

Till some fond pair their plighted faith
should keep thro' weal and woe.

(*OBERON stirs uneasily.*)

But soft! He's moving! I'll away!

(*Exit hurriedly.*)

SCENE II.

(*OBERON tosses restlessly on his couch, as if tormented by dreams, then awakes and raises himself.*)

OBERON.

Fatal vow! not even slumber
Can thy victim's torture tame!
Of my woes it swells the number,
Of my wrath it feeds the flame.
Still I burn, and still I languish,
Doubled in my dream I feel
All my rage and all my anguish!
But no balm their wounds to heal.

Fatal vow!

Not even slumber can thy torture
tame,

Of my woes it swells the number,
Of my wrath it feeds the flame!

Fatal vow!

(*Again sinks down on the couch.*)

PUCK (*entering hastily*).

Hail! Oberon!

(*Joyfully.*)

I've found thy heart's relief!

OBERON (*eagerly*).

Oh, tell me, faithful fay!

PUCK

(*crouching at OBERON'S feet.*)

Two hours ago I stood by the throne
of Charlemagne, whose son had even
then been slain by bold Sir Huon in
knightly combat. In his sore grief ex-
claimed the emp'ror: Thy life I spare
if thou obey me; speed thee to Bag-
gad, to Harun-al-Rashid; slay the man

who sits to left of him; and kiss his daughter Rezia thereupon, before them all, as thine own bride!

OBERON (*interested*).

And Huon?

PUCK (*springing up*).

Rode forth with his esquire, one Sherasmin, toward Bagdad, to pay the penalty ordained.

OBERON

(*spring up, fervently*).

Up, then! Away!

And swift as lightning flash
Bring both of them to me!

PUCK (*running off*).

I shall obey!

OBERON (*buoyantly*).

Now on! I'll care for them, Huon and Rezia! How fond a pair! Thro' their true love alone shall I win back Titania now!

(PUCK *enters*.)

PUCK.

Thy will is done!

OBERON.

And now, as in a dream, to one another here my art will show them!

(*Waving his lily-wand*.)

(HUON and SHERASMIN *appear, asleep in a thicket*.)

SCENE III.

(OBERON, PUCK, REZIA *in the Kiosk, HUON and SHERASMIN asleep*.—
REZIA *appears, lute in hand*.)

REZIA.

O, why art thou sleeping,

Sir Huon the brave?

A maiden is weeping

By Babylon's wave;

Up, up, gallant knight,

Ere a victim she falls,

Guienne to the rescue!

'Tis beauty that calls.

(*The vision vanishes*.)

OBERON

(*to HUON and SHERASMIN*).

Ho! awake!

SCENE IV.

(HUON and SHERASMIN *have awakened*.)

HUON (*astonished*).

Where am I?

OBERON (*amicably*).

Have no fear! Oberon, the King of fairyland, am I!

(SHERASMIN *would flee in fear*.—

HUON and SHERASMIN *exchange astonished glances*.)

OBERON.

I know why Charlemagne sent thee forth, and will protect thee: Receive this horn (*takes the horn hanging at his belt*); its slightest sound will bring thee sudden aid!

(*He gives HUON the horn*.)

HUON.

Deign, fair spirit, my steps to guide
To the foot of the unbeliever's throne:
There let my arm and my heart be
tried,

There be the truth of thy Huon shown,
There let my arm and my heart be
tried,

There be the truth of thy Huon shown.

OBERON.

The sun is kissing the purple tide
That flows round my fairy bow'r,
Oft must he set in those waters wide,
Ere mortal knight from this shore
could ride

To Bagdad's distant tow'rs.

(*He waves his lily-wand*.)

But lo! I wave my lily-wand! and
Bagdad is before thee!

(*In the centre of the background the pendent flowery masses rise, discovering the city of Bagdad on the banks of the Tigris in sunset glow, set in a frame of flowers*.)

SHERASMIN (*astonished*).

By St. Denis, but he's right!

HUON (*astonished*).

Can I trust my startled sight?

Yes, the gilded domes are there,

In the last bright sunbeam glowing,

And the river broad and fair

Swiftly to the sea is flowing!

But where, alas! is she who shed

Love's own light upon my slumbers?

Is that form forever fled?

Hush'd for aye those magic numbers?

(*Enter Chorus*.)

OBERON.

Fear not, Sir Knight! fear not!
But bold in glory's chase
Go forth! The living maid in Babylon
embrace.

*(He disappears unnoticed amid the
FAIRIES and ELVES.)*

CHORUS.

Speed, Huon, speed!
Speed, Huon, speed!
Love and renown
Soon shall thy courage and constancy
crown.

HUON.

Deign, fair spirit, my steps to guide
To the unbeliever's throne!
There let my arm and my heart be
tried!
Fair spirit, deign my steps to guide
To the unbeliever's throne!

CHORUS.

Speed, Huon, speed!
Love and renown
Shall thee crown!

*(The FAIRIES, GENII and ELVES make
off on all sides. OBERON'S flowery
couch sinks out of sight; the flowery
masses draw away above, below, and
on either hand, affording a fuller
view of the city of Bagdad bathed in
sunset radiance.)*

HUON.

A fairy vision,
(Joyously.)

Is there so fair a maid alive?

SHERASMIN *(joyously)*.

She lives, and soon shall be your own!
(Rapidly.)

The Emp'ror told you,
Kill the man who sits on the left of
the Caliph!

I think you'd better steal the daughter
and leave out the killing!
Meanwhile I will see that all you need
for flight is ready!

(About to go.)

HUON

(with grave admonition).

To Emp'ror Charlemagne I pledged
my honor!
Let honor be my shield till I have
ended!

Go now! In Bagdad we must be when
morning dawns!

(Exit SHERASMIN.)

SCENE V.

HUON *(alone)*.

My home was e'er the battlefield,
Where lances shock the hardy shield,
Where wild with joy strove man
'gainst man,
Where highest waves of warfare ran!
Sword of my sire I wore,
Proudly his name I bore!
Within my heart was love unknown,
My only longing: On! on! on!
But now there falls a milder light
O'er all my wayward, wilful flight;
A lovely maiden's smile can tame
The man's mad will for hard-won
fame.

Sweet as the twilight air,
Star in the night so fair,
What charms could e'er my heart so
move,

So quite enchain me?
Love! love! love!

Yet while in my heart there's a new
thrill today,
I'll still own the old flame for ever
and aye!

Life 'reft of love:
For me all joy were o'er!
But life 'reft of honor:
May death come before!

(He turns toward exit at back.)

CURTAIN.

SCENE VI.

REZIA *(alone)*.

*(An open hall in the harem of the Caliph,
HARUN-AL-RASHID. The centre
door, behind which are seen a ter-
race and an oriental landscape bathed
in moonlight, is provided with a
heavy barred gate, left open at first.
Side entrances. From the ceiling
hangs a burning oriental lamp, which
lights the hall sparingly.)*

REZIA *(enters)*.

Haste, gallant knight,
O haste and save Thy Rezia from the
yawning grave!
For round this hand the worm shall
twine,

Ere link'd in other grasp than thine!
 Yes, my lord, my joy, my blessing!
 Rezia lives for thee alone!
 On this heart thy signet pressing,
 Love hath claim'd it for thine own;
 Yes, its core thine image beareth,
 There it must for ever burn!
 Yes, its core thine image beareth,
 Like the spot the tulip weareth,
 Deep within its dewy urn.

(FATIMA enters hastily.)

FATIMA

(joyfully, out of breath).

Joy! joy! we are rescued in the hour
 of need!
 Joy! he is found, the knight is ours
 indeed!

REZIA (expectantly).

Found? where? Sweet Fatima, oh
 quickly tell!

(FATIMA makes sure that no one
 listens.)

FATIMA.

To old Namouna's cot, as evening fell,
 He came, by Fate directed;
 There he heard thy dream as I told
 her, word for word,
 And vow'd, with glowing cheek and
 flashing eye to rescue thee, or die!

REZIA (overjoyed).

Said I not? said I not?
 Ah, happy maid!
 Near me is my own true knight!

FATIMA.

Ah, happy maid!
 Near thee is thy knight!

REZIA.

Hope hath not my heart betray'd,
 Love hath read my dream aright.

FATIMA.

Hope hath not thy heart betray'd,
 Love hath read thy dream aright
 (Taking a few steps toward back.)

Hark, lady, hark!
 On the terrace near,
 The tread of the Harem I hear,
 And lo, thy slaves that hither hie,
 Show that the hour of rest is nigh.

(REZIA and FATIMA come down with
 signs of a secret understanding.—
 The JANISSARY band approaches
 slowly upon the terrace.—MESROUR,
 the corpulent Chief of the Harem
 Guard, waddles in with them and
 gradually arranges matters.—Thirty
 men of the Guard post themselves
 behind the band.—Twenty ladies of
 REZIA'S train enter and separate to
 left and right.)

CHORUS OF SLAVES AND HAREM

GUARDS.

Now the evening watch is set,
 And from ev'ry Minaret
 Soon the Muezzin's call to prayer
 Will sweetly float on the quiet air.
 Here no later must we stay!
 Hence to rest, away, away!

REZIA (aside).

Oh, my wild exulting soul,
 How shall I thy joy control?
 Far too well my burning cheek
 And kindling eye thy tumult speak!
 Ere thy rapture they betray,
 Let me hence away, away!
 (The full moon rises, flooding the hall
 with its light.)

CHORUS.

Here no later must we stay,
 Hence to rest!

SLOW CURTAIN.

(MESROUR, following the drumbeats
 of the score, gesticulating at the
 ladies with his uplifted hands, driv-
 ing them off to either side.—REZIA
 and FATIMA exeunt with ten ladies
 to the left front.—The other ten
 exeunt at the right front. The JA-
 NISSARY band moves off slowly to-
 ward the rear.—The Guards follow
 after.—MESROUR hastens to the back
 and gives a signal.—Four men of
 the Guards follow him and take their
 stations, two by two, before the
 doors leading into the Harem.—
 MESROUR hurries out through the
 centre door, carefully closes the bar-
 red gateway, and disappears. The
 stillness of night pervades the Hall,
 through which the moonlight
 streams.)

ACT II.

(Magnificent Banquet-Hall in the palace of HARUN-AL-RASHID)

(In the centre, two entrances; two entrances on each side, right and left. In the middle of the hall, toward the rear, between the two doors, a low, round table with two seats; the table is covered with an embroidered cloth, and set with fruits, coffee, and sherbet, in golden vessels. Rugs. Divans next the walls. From the ceiling depends an oriental hanging lamp.—Daylight.)

HARUN-AL-RASHID and BABEKAN at table. Before each sits a small Moorish boy with folded arms.—Twelve Grandees of the Realm stand behind the table with folded arms; men of the Bodyguard are posted right and left, and behind these the Caliph's servants, with folded arms.—MESROUR.)

CHORUS (bowing).

Glory! Glory! Glory to the Caliph,
To Harun the Just!

(Bowling.)

Bow, ye true believers,
Before him to the dust!
Woe betide the infidel who dares the
Caliph's might,
When on the breeze he floating sees
the "shadow" and the "night."

HARUN-AL-RASHID

(All rise.)

Have done! Now bring forth Rezia,
the bride!

(Exit MESROUR.)

The hour so long awaited is impending,

When by Allah's decree my daughter
shall find a seemly consort!

(To BABEKAN.)

Come near to me, my prince,
And let rejoicing mark our wedding
revels!

(Enter REZIA with her women.)

Come nearer, o my daughter!

(REZIA comes nearer.)

And you, my prince!

(BABEKAN comes nearer.)

Now let me take your hands—

(Clashing of swords without. HUON,

pursued by guards, breaks through the crowd, fearfully followed by SHERASMIN.)

HUON (to REZIA).

'Tis I, my own beloved!

REZIA (recognizes HUON).

'Tis he!

(Tearing her hand from HARUN'S. she throws herself into HUON'S arms.)

Rescue me, beloved!

HUON.

Behold!

(Embracing REZIA.)

So doth Huon show you that the Caliph's daughter is now his bride!

(Kissing REZIA.)

(Outcries and uproar.)

HARUN-AL-RASHID.

Down with the varlet!

(Guards close in on HUON.)

BABEKAN

(forces the guards back, and cries to HARUN).

Halt! Commander of the Faithful!
Be mine the task!

HUON.

Art thou he who sits upon the Caliph's
left hand?

Then die!

(Both draw their swords.)

(After brief combat HUON slays BABEKAN with a thrust. All rush on HUON, who grasps the magic horn and blows. All stand petrified, except HUON, REZIA and SHERASMIN.—HUON replaces the horn at his belt, and hastily leaves the hall with REZIA.—SHERASMIN comes back, frees FATIMA with a kiss from the spell that binds her, and runs away with her.)

QUICK CURTAIN.

SCENE II.

(Sombre garden by the sea, near HARUN'S palace.—Enter FATIMA and SHERASMIN, hurriedly.)

SHERASMIN (fondly).

Don't be afraid, you little unbeliever!
For in your lady's heart there's no
fear!

Only say that you love me,

That is *all* I ask you to tell me!
(FATIMA laughs.)

FATIMA (*coquettishly*).

Ha! ha! That's all you ask me!

Well—a time may come—

(SHERASMIN attempts to kiss FATIMA,
but catches sight of HUON and RE-
ZIA, and releases FATIMA.)

HUON.

Ho! Sherasmin! Down to the port
now!

A ship awaits us there!

Down to Ascalon!

There shall Rezia be mine!

(Embracing REZIA.)

SCENE III.

HUON AND SHERASMIN.

Over the dark blue waters,
Over the wide, wide sea,
Fairest of Araby's daughters,
Say, wilt thou sail with me?

REZIA AND FATIMA.

Were there no bounds to the water,
No shore to the wide, wide sea,
Still fearless would Araby's daughter
Sail on thro' life with thee.

ALL.

On board, then, while the skies are
light,
And friendly blows the gale!
Our hearts are true as our bark, and
bright
Our hopes as its sunlit sail.

SCENE IV.

(PUCK alone—It has grown dark.)

PUCK

(waving his lily-wand mystically).

Spirit of air, and earth, and sea,
Spirits of fire, which holy be,
All that have pow'r o'er wind and
wave,

Come hither, my spirits so brave!
Whether ye be in the caverns dark
Lighted alone by the diamond spark,
Or beneath the waters deep,
Where the prison'd pearl doth sleep;
Or in skies beyond the one
Mortal eyes do look upon;
Or in the womb of some groaning hill,
Where the lava stream is boiling still;
Spirits, wherever you chance to be,
Come hither, come hither to me!
I charge ye by the magic ring

Of your faithful friend the fairy king!

(Spirits of the air, earth, water and
fire, sylphs and fairies, hasten in
from all sides, clad in garments of
varied hues; the fire-spirits carry
burning torches.—PUCK. The spirits
surround him with animated ges-
tures.)

CHORUS OF SPIRITS.

We are here! we are here!

Say, what must be done?

Must we cleave the moon's sphere?

Must we darken the sun?

Must we empty the ocean upon its
own shore?

Speak! speak! We have pow'r to do
this and more!

PUCK.

Nay, nay, your task will be, at most,
To wreck a bark upon the coast,
Which simple fairy may not do,
And therefore have I summon'd you.

CHORUS.

Naught but that?

(Laughing.)

Ha ha! Ha ha! Ha ha!

Lighter labor none we know!

(Whirling around.)

Winds and waves, obey the spell!

(Lighting and distant thunder.)

Hark! 'tis done! Farewell! Farewell!

(Thunder and lightning.—PUCK and
Spirits vanish as they had come.—
It grows dark.—The rocky land-
scape disappears imperceptibly up-
ward.)

SCENE VI.

(Illuminated by lightning-flashes, there
appears a rocky, barren landscape
by the seashore. Gloom of a thun-
derstorm. A cavern, behind which
a path leads upwards. A terrific
thunderstorm is sweeping over the
water, driving a wreck across the
scene from right to left.—The ves-
sel is stranded.—It grows lighter.—
REZIA is seen in a swoon, HUON at
her side.)

HUON.

Ruler of this awful hour,
Spare, oh spare yon tender flow'r!
If Thou must strike, oh, let Thy thun-
der fall
On me, the wretched cause of all!

She's reviving! Where find refreshment,
Where find shelter for my lov'd one
Upon this barren seacoast!

(Clutching at his belt.)

I've lost the enchanted horn!
Oh, Oberon! Is this thy protection?

(Rising.)

I will climb the cliff over yonder,
(Going off.)

And see if there is none near by to
aid us!

SCENE VII.

(Exit HUON up the rocky path.—The light increases slowly. — REZIA, alone, comes to herself and rises.)

REZIA.

Ocean! thou mighty monster, that liest
curl'd
Like a green serpent round about the
world!

To musing eye thou art an awful sight,
When calmly sleeping in the morning
light,

But when thou risest in thy wrath, as
now,
And fling'st thy folds around some
fated prow,

Crushing the strong-ribb'd bark as
'twere a reed,

Then, Ocean, art thou terrible indeed!
(The waves subside somewhat, and it grows lighter.)

Still I see thy billows flashing,
Through the gloom their white foam
flinging,

And the breakers, sullen dashing,
In mine ear hope's knell are ringing.

(The setting sun, till now veiled in thunderclouds, pierces them with a few rays.)

But lo! methinks a light is breaking,
Slowly o'er the distant deep,
Like a second morn awaking,
Pale and feeble from its sleep.

(The sea grows calmer and calmer.)

Brighter now, behold, 'tis beaming
On the storm, whose misty train
Like some shatter'd flag is streaming,
Or a wild steed's flying mane.

(The sinking sun beams in full lustre.)
And now the sun bursts forth,

The wind is lulling fast,
And the broad wave but pants from
fury past.

Cloudless o'er the blushing water
Now the setting sun is burning,
Like a victor, red with slaughter,
To his tent in triumph turning.

(The sea becomes tranquil, the lower strata of clouds part.)

Ah, perchance these eyes may never
Look upon its light again.
Fare thee well, bright orb, forever,
Thou for me wilt rise in vain!

(Sunset.—A distant ship is seen to pass.)

But what gleams so white and fair,
Heaving with heaving billow?

'Tis a seabird, wheeling there
O'er some wretch's wat'ry pillow.

No, it is no bird I mark:—

Joy! it is a boat! a sail!

And yonder rides a gallant bark
Unimpair'd by the gale!

O transport!

(She tears off the veil that enwraps her, and waves it as a signal to the ship.)

My Huon! Haste down to the shore!

Quick, quick, for a signal

This scarf shall be waved!

They see me! They answer!

They ply the strong oar!

Huon! Huon! Huon!

My husband! my love!

(REZIA turns to go, and is confronted by ABDALLAH and two Pirates.— REZIA flees to the other side of the scene.—The two pirates seize REZIA and bind her.)

ABDALLAH.

Ha! a dainty prize, this, by Mahomet!
Lay hold now, and hie aboard!
'Take her off!

REZIA.

Huon! oh save me! Save me, love!
(HUON appears on the cliff.)

HUON.

Hold, ye villains! Woe betide ye!
(HUON fiercely attacks ABDALLAH; they fight; ABDALLAH finally strikes HUON down. REZIA is dragged away.)

(HUON falls, senseless.—The light changes to a rosy glow.—Enter OBERON with PUCK.)

SCENE VIII.

(OBERON sails down thro' the air in a seashell boat drawn by two swans.—Stars appear in the clear sky.—OBERON floats ashore on the tranquil sea; the seashell boat stops, he descends from it and gives a sign, whereupon the boat glides away.)

OBERON (*benignly*).

Huon, keep faith!
For all thy woe shall Oberon with love
reward thee!

(*To PUCK.*)

Ho, Puck! Soundly sleeping bear him
to Tunis,
Lay him in Almanzor's garden safely!
(PUCK waves his lily-wand, where-
upon HUON sinks out of sight.)

PUCK.

Hark! the mermaids' witching strain
Steals o'er the list'ning main!
Sweet their tone in balmy air;
Oberon, thou reignest there!

(*He waves his wand; flowering stems of lilies, roses, myrtle and lilacs bend down from above and close in on either side; instead of the barren coast there appears a brilliantly illuminated bower of blossoms, framing a view of the moonlit sea.—Mermaids emerge from the water and swim to and fro.*)

MERMAID.

Oh, tis pleasant to float on the sea,
When the wearied waves in a deep
sleep be,
And the last faint light of the sun
hath fled,
And the stars are must'ring overhead,
And the night breeze comes with its
breath so bland,
Laden with sweets from a distant land.
Oh, 'tis pleasant to float and sing,
While ever our dripping locks we
wring!

(OBERON and PUCK turn toward back, changing places in doing so.)

PUCK (*advancing*).

Master, say our toil is o'er,
May we dance upon this shore?
And a merry burden bear
To the mermaids' ditty rare?

OBERON (*advancing*).

Better boon thy zeal hath won;
(*Aside.*)

I will stay and see it done.
(PUCK waves his lily-wand toward
every side; OBERON does likewise.)

PUCK AND OBERON.

Hither, hither, ye elfin throng.
Come, dance on the sands to the mer-
maids' song.

Hasten, and prove to the nymphs of
the sea
That the spirits of earth can as jocund
be!

Come as lightly, and look as fair,
As blossoms that sail on the summer
air.

(*Mermaids rise out of the sea and come ashore; from both sides, and from above and below, come Nymphs, Sylphs, Elves and Fairies; finally, from above, Spirits of the Air, with translucent stars. All bear translucent lily-wands, which are turned in time with the music and show on the rear side sparkling transparent stars of glass; until the close, the groups continually shift and reform.*)

CHORUS.

Wo would stay in lone coral cave,
When the moon shines o'er the quiet
wave,
And the stars are studding the dark
blue arch,
Through which she hies on her nightly
march?
Merrily, merrily let us sail!
Over the sea, by her light so pale!

CURTAIN.

ACT III.

(*Palace garden of the EMIR ALMANZOR, at Tunis.—A sizable bush, with a bench in front of it.—Sunrise.*)

FATIMA

(*seated beside a flowerbed and binding a nosegay.*)

Oh Araby, dear Araby,
My own, my native land!
Methought I cross'd the dark blue sea,
And trod again thy strand,
And there I saw my father's tent,
Beneath the tall date-trees,
And the sound of music and merriment
Came sweetly on the breeze.
And thus to the lightly touch'd guitar
I heard a maiden tell
Of one who fled from a proud Serdar,
With the youth she loved so well.

(*Rising.*)

Al, al, al, al, al, al!
Soon will Zeenab be far
From the drear Anderun of the cruel
Serdar!
'Tis the neigh of his steed,
Al, al, al, al, al, al!
Oh, prove, my good barb, thou art
worthy thy breed!
Now o'er the salt desert we fly like
the wind;
And our fears fade as fast as the tur-
rets behind.
We the frontier have won,
And may laugh at the lord of the
drear Anderun!

(*Is about to go out, nosegay in hand.*)

(*Enter SHERASMIN in gardener's
attire, with garden tools.*)

SHERASMIN

(*in bad humor.*)

Fatima, darling!
Do you like me so in the garb of my
new profession?

(*FATIMA laughs.*)

Laugh, then!

(*Angrily throwing down his tools.*)

I feel more like crying!
Your mistress—my stout-hearted
Huon—both missing

Most likely they're drowned!

(*Bitterly.*)

And we two the slaves of Almansor;
Ah! when I think of the days that are
gone now for ever—

FATIMA (*fondly*).

Don't lose heart, my Sherasmin!
I feel that we shall be deliver'd!

SHERASMIN.

On the banks of sweet Garonne,
I was born one fine spring morning,
Soon as I could run alone,
Kicks, and cuffs, and tumbles scorn-
ing,
Shirking labor, loving fun,
Quaffing wine, and hating water,
Fighting every neighbor's son,
And courting ev'ry neighbor's daugh-
ter;

(*FATIMA rises in confusion. SHERAS-
MIN, rising, leads her back to the
seat.*)

Oh, the days that I have known,
On the banks of sweet Garonne!

FATIMA (*rising*).

On the waves of Bundemir,
First I saw the sunbeams quiver,
There I wander'd, year by year,
On the banks of that fair river.
Roaming with my roaming race,
Wheresoe'er the date-tree lur'd them,
Or a greener resting place
Pasture for their flocks ensur'd them.
Never knew I grief or fear
On the banks of Bundemir!

SHERASMIN (*rising*).

Times have alter'd, mistress mine!

FATIMA.

Fled is fortune's sunny weather!
We are slaves! slaves!

SHERASMIN.

Yet why repine?
For we still are slaves together!
Let's be merry while we may,
Love—our song, and joy—the chorus;
Dance and sing, and sport and play,
While hope still brightly shines before
us.

FATIMA AND SHERASMIN.

Let's be merry while we may,
Love our song, and joy the chorus,
Dance and sing and sport and play,
While hope shines brightly still before
us.

(Exit FATIMA to the right, SHERASMIN to the left in front of the bush.)

(PUCK, with HUON at his feet, sails down through the air on a cloud, coming to earth behind the bush. The bush, dividing, discovers HUON on his couch, and PUCK standing beside him.)

PUCK.

Seven times hath blush'd the morn
Since thy love from thee was torn.
Thy friends are nearing:
Huon, awake!

(He waves his lily-wand cabalistically.

PUCK disappears.—Enter SHERASMIN.)

SHERASMIN

(in joyful agitation).

Holy Saint Denis!
Fatima! Fatima! Here! Only look!

FATIMA

(entering hastily).

What now, Sherasmin?

SHERASMIN.

I've found th' enchanted horn!

FATIMA

(clapping her hands joyously).

Ah!

(Eagerly.)

That is lovely!

SHERASMIN.

Here, in this basket, hidden under
flowers, there's where it lay!

FATIMA (importantly).

Now, then!

(HUON, awaking on his couch, hears them talking.)

I too have some weighty news to tell
you:

There's a vessel anchor'd in the port
at early morning;
She had on board a lovely lady!
The captain says, he found her lonely
upon a desert island.

He has sold her to Almansor, and now
she is here in the palace.

SHERASMIN (perplexed).

What then?

FATIMA.

Why! it might very well be my own
dear lady!

HUON

(springing up before them).

What say you? Ha!

FATIMA.

Mercy!

(SHERASMIN falls at HUON's feet.)

SHERASMIN.

Mercy!

FATIMA.

A marvel! You my lord?

HUON.

Rezia!

SHERASMIN (joyfully).

A marvel! You, my lord?

(Joyfully.)

How came you here?

HUON (impatiently).

Ask not! My only care is,

Rezia shall be won away!

Lead me to her!

(Would go out, drawing SHERASMIN along.)

SHERASMIN

(soothingly, holding him back).

Have patience, good my lord!

Ere we begin, I must find you a humbler garb;

(HUON makes an impatient gesture.)

You should not move before!

HUON (restively).

And must I then dissemble?

SHERASMIN.

No other hope I know.

HUON.

But let the tyrant tremble,
Unscath'd he shall not go!

(Moves a few paces back, conferring with SHERASMIN.)

FATIMA *(at front)*.

Viewless Spirit of pow'r and light,
Who makest virtue and love thy care,
Restore to the best and the bravest
knight

The fondest and fairest of all the fair.

FATIMA, SHERASMIN AND HUON
(coming forward).

Spirit ador'd! Strike on our part!
Bless the good sword and the faithful
heart!

(All, turning toward rear exit, give each other their hands, then exeunt.)

CURTAIN.

SCENE II.

(A pillared hall in EMIR ALMANSOR'S palace at Tunis. The central arch is closed by a curtain. Two side-entrances to the right, two ditto to the left. Five oriental hanging lamps decorate the ceiling. The middle lamp is lighted and affords a moderate illumination.)

REZIA *(alone)*.

(Cavatina.)

Mourn thou, poor heart, for the joys
that are dead,
Flow ye, sad tears, for the joys that
are fled;
Sorrow is now all the treasure I prize,
As Peris on perfume, I feed on its
sighs;
And bitter to some as its fountain may
be,
'Tis sweet as the waters of Gelum to
me.
Ye that are basking in pleasure's gay
beam,
Ye that are sailing on hope's golden
stream,

A cloud may come o'er ye, a wave
sweep the deck,
And picture a future of darkness and
wreck.

But the scourge of the desert o'er my
heart hath pass'd,
And the tree that's blighted fears no
second blast,

(Stands lost in grief.)

(Enter EMIR ALMANSOR, followed by two Eunuchs. He approaches REZIA.)

ALMANSOR *(with warmth)*.

Marvel of marvels, say, why art thou
mournful?

Oh tell me all thy sorrows!
See, Almansor is mighty!

(He has come nearer and nearer, till at last he seeks to embrace REZIA; she repulses him.)

I'll lavish loveliness upon thee!
Only be mine own!

(He claps his hands. The Eunuchs go out. He reclines at REZIA'S feet; during the ballet she remains apathetic.)

Be it so! My women shall unite to
cheer thee with dancing and song.

(Slaves bring in sherbet and other refreshments.)

SCENE III.

CHORUS OF DANCING GIRLS.

For thee hath beauty deck'd her bow'r,
For thee the cup of joy is fill'd,
Oh drain the draught and cull the
flow'r,
Ere the rose be dead and the wine be
spill'd.
Oh see! behold!
How we all by love are bound!
Canst thou still resist his might
When white arms entwine thee round?
Dost not feel, oh dost not feel
When around thee white arms steal?
For thee hath beauty deck'd her bower,
For thee the cup of joy is fill'd,
Oh drain the draught, and cull the
flow'r.

Ere the rose be dead and the wine be spill'd.

(*All, save REZIA and ALMANSOR, withdraw dancing.*)

ALMANSOR

(*tenderly, to REZIA.*)

Thou fairest of fair ones,
Oh yield thee now to the voice that tells thee

How dearly Almansor loves thee!

(*Tries to clasp her.—REZIA repulses him.*)

(*Menacingly.*)

Remember who I am!

(*HUON steals into the hall, unobserved by ALMANSOR and REZIA.*)

Over life and death I alone am lord here!

Shouldst thou deny the love I plead for,

I shall compel—

(*HUON rushes out.*)

HUON (*raging*).

Hold, scoundrel!

ALMANSOR (*amazed*).

Who dares!

REZIA.

Oh, Huon! Thou here?

(*Hastens to HUON.*)

HUON.

Unbelieving dog!

(*Falling upon ALMANSOR.*)

Rezia! Hasten here to me!

ALMANSOR

(*draws his sword*).

What will you here?

(*Calling.*)

Ho there! Guardsmen! Come on, there!

(*HUON has disarmed ALMANSOR and felled him to the ground.*)

(*Guards rush upon the scene. They seize HUON.*)

ALMANSOR (*furiously*).

Away with them both! Behead them!

HUON.

Coward!

(*He tears himself loose and fights his*

x

way to the couch, REZIA beside him. He leaps upon the couch, defending himself from this height. Now SHERASMIN and FATIMA push through the crowd, the former waving the horn; on reaching HUON he winds it; instantly all stand petrified.)

SCENE IV.

(*HUON, REZIA. ALMANSOR, motionless, and later stealing off as if dazed. SHERASMIN and FATIMA. Slaves, dancing.*)

CHORUS OF SLAVES.

Hark! What notes are swelling? Hark!
Whence that wondrous sound?

Whence?

Ev'ry foot compelling

In merry dance to bound?

Hark! Hark!

(*The Slaves dance off.*)

REZIA, FATIMA, HUON AND
SHERASMIN.

Rejoice! rejoice! 'tis the horn of pow'r,
They dance in the court, they dance in
the tow'r,

They dance in the court, they dance in
the hall,

On the ocean's beach, and the city
wall.

A second and louder blast shall bring
The donor himself the elfin king.

SCENE V.

The preceding; TITANIA, OBERON.

OBERON.

Hail, faithful pair, your woes are
ended!

Your friend in turn you have be-
friended;

His pledge by you redeem'd hath been,
Again in love he clasps his fairy queen.

Swift as the lightning's glance,

Brave knight, behold, I bring

Thee and thine to thy native France,

And the palace of thy King!

Kneel at his feet, with the bride thou
hast won,

Europe shall ring with the deed thou
hast done!

Now for e'er I break the spell,

With the grateful fairy's last farewell.

Farewell! Farewell!

(*OSBERON'S flowery palace vanishes upward.*)

CURTAIN.

SCENE VI.

(*The Throne-Room of Emperor CHARLEMAGNE.*)

(*Four Heralds with flags. Ten Trumpeters. Twelve Halberdiers. Two armed Knights. Eight court Ladies and eight court Gentlemen. Two armed Knights. Twelve Standard-bearers. Eight Pages. Four Princes and four Princesses. Six Dignitaries of the Church and six Choirboys. Four Pages. CHARLEMAGNE enters and seats himself on the throne. Two Dukes. Eighteen Halberdiers and twelve Standard-bearers. The Majordomo. HUON in armor, with cloak and helmet, follows him with REZIA, taking their place before the throne.*)

HUON.

Behold! True to the oath that here
he swore,
Huon kneels at thy feet once more!
For by the help of heav'n his hand
Hath done the daring deed,
And from the Caliph won this lovely
maid,
By ev'ry peril tried,
(*REZIA and HUON kneel on the steps
of the throne.*)
The heiress of his throne,

And now thy vassal's bride!

CHARLEMAGNE (*rising*).

Arise, thrice-happy pair!

(*HUON and REZIA rise.*)

Right nobly hast thou, Huon, done thy
part!

Thou hast upheld thine oath in ev'ry
deed,

And won my heart!

(*To all the assembly.*)

Ne'er may a knightly hero like thee
Within this realm of mine be wanting!

(*The knights clash their swords on
their shields.—The Ladies embrace
REZIA.—During the following Cho-
rus, Pages bring in wine and fruits.*)

CHORUS.

Hail, O hero, strong in thy pride!

Hail, O hero! Long live the bride!

(*Rich gifts for HUON and REZIA are
brought in.*)

Now with harps and swelling song
Sound our welcome loud and long!

Hail!

(*A contradance begins.*)

Naught shall now our joy confine,

Fill ev'ry cup with golden wine!

Hail we Huon! Hail, fair bride!

Sound a welcome far and wide!

(*The Emperor hangs a gold cross
about HUON'S neck, and kisses RE-
ZIA'S forehead.—Amid a scene of
general rejoicing, falls the curtain.*)

END OF THE OPERA.



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